1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

ARCHEOLOGY

Large circular hollows in the ground are found at various points in *Carajá* territory, always in the close vicinity of a stream. By tradition these are ancient cemeteries; of old, they say, people did not mourn at a funeral but held a feast in the hollow. One of these hollows located on the height above the river bank at Fontoura is 18 m. (about 58 ft.) long, 15 m. (about 50 ft.) wide, and 1½ m. (5 ft.) deep at its center. The mound forming the northern side was excavated, disclosing two lines of burials with associated pottery, bone labrets, and beads.

The pottery is very similar to modern *Carajá* pottery and the labrets are exactly like those now in the possession of the *Carajá*. The cemetery cannot, however, definitely be identified as *Carajá*. The present-day *Carajá* cemetery is different in location and ground plan. There is now secondary urn burial, and in the first burial the bodies are laid at right angles to the river rather than parallel as were those disclosed by the excavation. Still, the remains show even less resemblance to the *Ge* and *Tupí* peoples in the neighborhood. The question must be left open for further archeological study.

HISTORY

Since the earliest times, the *Carajá* have been at war with their [illegible]d *Tupí* neighbors. The sole exception is the *Tapirapé*, with whom at one time the *Javahé* maintained close and friendly relations. The *Shambioá* were the first to come in contact with the Neo-Brazilians early in the 17th century. Contact with the *Carajá* proper must have begun shortly after the founding of Santa Anna by Bartholomeu Bueno in 1682. The *Carajá* are on good terms with the Neo-Brazilians, trading skins and fish for clothing, beads, knives, axes, guns, sugar, and salt.

Population.—According to the census made by the author in 1939, the *Carajá* number 1,510, divided as follows: *Carajá* proper, 795; *Javahé*, 650; *Shambioá*, 65. These figures should be contrasted with Castelnau's (1850–59) count in 1845 of 2,000 *Shambioá* in four villages, and his estimate of a total of 100,000 *Carajá*, and with Krause's (1911) estimate of 10,000 *Carajá* in 1908.

CULTURE

SUBSISTENCE ACTIVITIES

Farming.—Clearings are made in the thick forest along the watercourses. Gardens must be so located as to be accessible by canoe in the dry season and yet not flooded in the rainy season. The scarcity of such land results in some of the plots being several miles distant from the village. Proximity to fishing grounds is generally held to be more important. The work of clearing is begun in May at the beginning of the dry season. Maize

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

Death.—At death, the soul becomes a wild ghost if the person has been violently killed and a regular resident of the village of the dead if he has suffered a quiet death. A shaman's soul is translated to the skies. Mourning puts an end to all religious ceremonies and is celebrated by self-laceration, the destruction of property, and daily keening. There is separate burial in formal cemeteries for those who died quietly and those who died violently. The corpse is wrapped in a mat with his weapons and ornaments, and the mat is hung in a shallow grave covered by poles (fig. 22). Food and drink are provided for a short period. After the next change of season, the bones are exhumed and placed in a family urn.

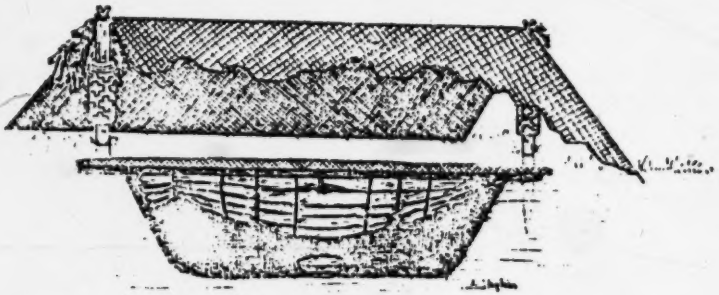


FIGURE 22.—*Carajá* burial. (Redrawn from Ehrenreich, 1891 b, fig. 16)

WARFARE

The *Carajá* are good fighters and have maintained themselves since prehistoric times in a territory surrounded on all sides by warlike enemies. Their usual tactics are waiting outside an enemy village at night and attacking at dawn. In defense, they run to the nearest water, where they are unbeatable. They use the bow and arrow and club, and are skilled wrestlers. They cut off a foot bone of a dead enemy and carry it back to their village; this places them in control of the ghost, who now becomes a caretaker of the village and is impersonated in a special dry-season ceremony. At one such ceremony there were two *Tapirapé* ghosts, three *Chavante*, one *Cayapó*, and one Neo-Brazilian. Present-day warfare is largely with the *Chavante*, the *Cayapó*, and the *Canoeiro*. Now and then a Neo-Brazilian may be killed by stealth to avenge a personal grievance. No captives are taken except women and small children, who are treated as full members of the group.

ESTHETIC AND RECREATIONAL ACTIVITIES

Art.—Decorative art is confined to woven designs on baskets and mats, feather ornaments, elaborate masks with superimposed feather designs,

/28 cont./

836 property and are offered to ships' crews, despite their usually
727 most horrible appearance. Unfortunately, one also sees children
used for the same purpose. Here is clearly shown the dualism in
836 the ethics of the savages, whose moral laws apply only to mem-
727 bers of their own tribe. This view, common to all primitive
570 peoples, cannot therefore change our judgment of the morality
[186] of the Karaya in general. When Castelnau doubts this, saying,
[114] "Ce fait (the stern punishment of a transgression against morals)
est peu d'accord avec les offres qui étaient fait continuellement
a nos gens /this fact is hardly in accord with the offers that
were continually made to our men/" (Hist. du voyage, I, p. 446),
he overlooks the fact that these "offres" concerned not their own,
but foreign women.

855 In spite of the lack of external signs of tenderness, which
are absent among all Indians, the treatment of the children is
very loving throughout.

854 The smaller ones are continually carried about by the
mothers and tended with tireless care, hung with ornaments and
853 painted, etc. They are suckled for an extraordinarily long time.

857 Older children are left entirely to themselves, but in spite of
this demonstrate a natural decency and a modesty of behavior
that the highly educated offspring of civilized men only all too
858 often lack. It would be unthinkable among the Karaya that chil-
dren be traded to the settlers, as unfortunately still frequently
occurs in other regions of Brazil, especially on the Amazon.
Upon the founding of the Collegio Izabel at Leopoldina, whose
purpose was to train young Indians and settle them later as
colonists, efforts to obtain Karaya children for it were in vain.
Since they once allowed themselves to be misled years ago, and
some were lured away and abducted by force, all the young
people as a rule take flight at the approach of a boat and only with
great difficulty are persuaded to return.

● 764 The fact that the animal decorations put on the grave poles
532 (cf. p. 63) are marks of the family concerned or of a wider kin
602 grouping indicates the existence of totemism, or clan formation.
To be sure, nothing more precise is known about this, but the
family system discovered among the Arawak by Im Thurn (1) may
also hold for the relationship prevailing among the Karaya.

1. Im Thurn, op. cit., p. 175.

/30 cont./

526 On beautiful moonlit nights the young people practice wrestling on the praias. The hold is the same as the one customary among us. It is principally a matter of bringing down the opponent by tripping him, at which even apparently weak individuals develop an astounding agility.

535 Some of the dances have already been described by Castelnau. [114] I myself had the opportunity in the third Šambioa village to attend a war dance. Eight feather-adorned men armed with spears, clubs, and bows took part under the leadership of a head-dancer, whom they surrounded in a semicircle. The dancers moved only a little from their places, at most a few steps forward and back. Rapid hopping on one leg and artistically correct, rhythmic swinging of the weapons provided the main action. Everything was carried out with the greatest precision. [177] This dance is said to have been borrowed from the Kayapo.

764 [168]

[524] Fig. 15. Top (1/4).

Obsequies and burial. At the death of a Karaya all the objects that he used daily, weapons, ornaments, etc., are burned amidst loud lamentations of the relatives; the rest is divided among those who bury him. The mourners wound themselves with cuts and shear their hair.

764 535

Next follows the dance of the dead around the corpse (1), which is colored

[763]

1. Not infrequently the ceremonies begin before death has actually occurred.

with urucú and, wrapped in mats, is hung up on a horizontal pole.

Under the direction of two leading singers, who are relieved from time to time, the row goes around in a circle, whereby the participants hold their fingers pushed over one another. The [533] song is a kind of dialogue. The chorus asks the deceased where he is and how he is; one of the leading singers answers for him.

/30 cont./

764 One such verse might be reproduced in translation, at least
535 the sense of it.
539 Chorus: džoiri koniko -- hidžohoho (repeated 4-5 times) otohoniko -- kudžä beboniko, i.e.: He lives no more, it is over for him, do not think of him any more, he hangs on the pole (kudžä).

The deceased: roniro nira -- koti uaidžä uaniro bioko nero -- aidžodžä biowa, i.e.: I am in a beautiful country, bring me tobacco (koti), have you put the lip plug on me? Further: I lack nothing, but bring water to the grave, etc.

Between times the chorus repeats over and over the muted: haidžä hä hä hãn -- hä hãn -- hä hãn, i.e.: It is all over.

764 /31/ The burial takes place the next day, or, when death has occurred in the morning, in the evening of the same day.
[765] The ceremonies, songs, and dances are then continued for three or four more days, during which time no one works.

The burial places are always close to the river on higher
[126] ground. Two of them, one near S. José, the other somewhat above the mouth of the Rio das Mortes on the right bank, were more closely investigated by me and some skeletons exhumed.

The grave (Fig. 16 a-d /see p. 63/) is a rectangular pit two meters long, one meter wide, and 50-70 centimeters deep, over which some poles are placed in the long direction. The corpse, wrapped in buriti mats, hangs in a horizontal position, swinging free, on the centermost pole (1) (a). A container filled with food

[114]

1. Castelnau's statement, op. cit., I, p. 446, that the deceased stands vertically in the grave (la tête fait une saillie au dessus du sol /the head projects above the ground/) is probably based on confusion with the method of burial in a squatting position customary among the Kayapo.

/Fig. 16 appears here/ stands under it on the ground. The pit is covered with a mat, over which lies a foot-high layer of earth (b).

/31 cont./

●764 The external equipment of the grave is evidently supposed to represent a house. Two poles (itäδ) 1 1/3 meters
[776] high and decorated on the short, forked tip with bundles of feathers hanging down, are planted at the head and foot ends of the grave in order to keep away the "animals," that is, in any case the demons (the kenaima of Guiana). The drum-like thickness in the middle part of the pole bears the family mark of the deceased, engraved or indicated by feather

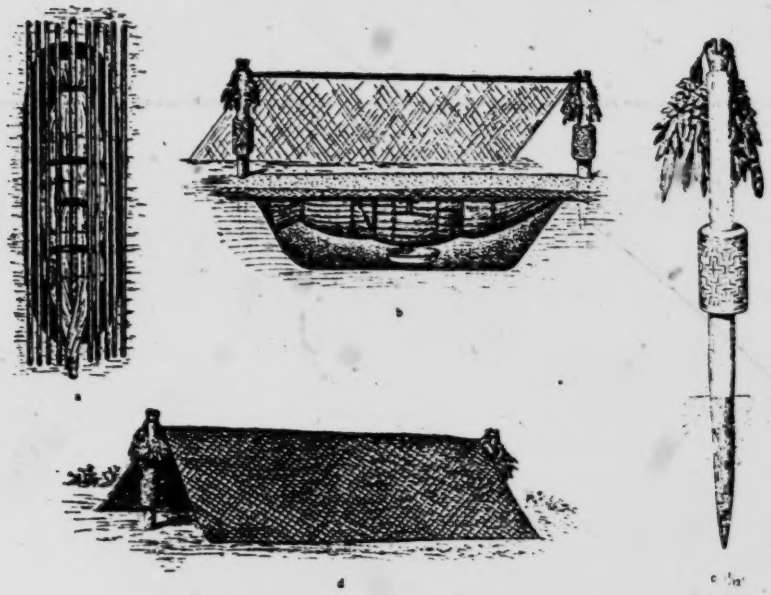


Fig. 16. Grave equipment.

[532] mosaic. One of the specimens available (c) shows the cross-decoration of the lizard (hädauã). The feather pattern of both the others is unfortunately unrecognizable.

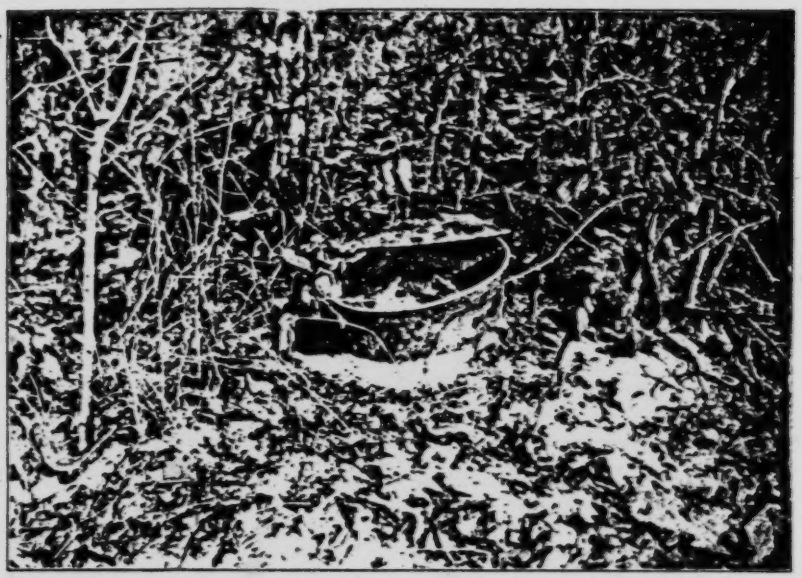
Both poles are connected with a cord, over which two
[775] buriti mats are spread like a roof (d). /32/ Under this tent is put a gourd with food and drink for the soul, which after the burial stays for a while in the vicinity of the grave.

Plate 13

133
342
361

1. Mat camp of migrant Karayá Indians.

764



. Funerary urn in the Karajá cemetery, S. Izabel do Morro.

/Pl. 13 faces p. 60./

/239 cont./

*301 *237 In the case of small children the body, as well as the arms and legs, is sometimes covered with white down feathers which are fastened on with light resin. One child wore such down on the upper arm and calves; the little feathers had already become dirty and look like skin scabs. The dead are treated similarly (see there /see p. 277 /). [164]

Hip ornamentation consists only of dance belts of the male youth. Along with feather belts, there are patterned plaited cotton belts with appendages of all sorts. [286]

The feather belts consist of long ostrich feathers which are fastened to two fine strings (Ill. 82). I saw such belts in only two specimens and only in the Karajá village in the interior of Bananal, where they were worn by youths for the greeting.

The patterned, plaited belts made of black and white cotton with appendages of the most varied kinds (wädakăna) are worn by the male youth, usually at wrestling, and otherwise only occasionally. The pendants are of a very diverse nature (Pl. 53, Ills. 1-5). Very popular are /240/ small feather rods or rosettes with long end feathers, which, on long strings, are attached in a long row to the lower edge of the belt; usually Thevetia fruits or mussel shells hang between them, individually or in bunches. In the case of the other belts, the feathers are not fastened to separate threads, but directly to the lower edge. [286] [825]

Ill. 81 a, b. Finger rings made of the tail rings from a) chameleon, b) teju lizard.

Especially handsome is the arrangement on the belt of Ill. 4, whose small feather rods alternately bear little white end feathers or red string bundles, as well as on the belt of Ill. 5, between each of the small rods of which three to four Thevetia fruits with red-yellow rosettes and like-colored end feathers hang garland-fashion on a separate string, and the two center rods of which each have two long red arara feathers. The ornamentation on the belt

Plate 58

1. Addition to pottery clay.

2. Pot bottom with rod-sieve texture.

3 a-c. Feather gourd-vessels.

4. a Bunch of imbauva fibers. b Bunch of buriti fibers.

5. Sample of basket plaiting.

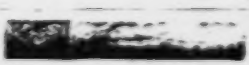
8 a and b. Manner of storing feathers.

7. Ball of cotton.

6. Spindle with picked-cotton band.

10. Monkey-skull rattles.

11. Funerary urn.



9. Bamboo trumpet.

/329 cont./

763 Death and burial (2). The occurrence of death is recog-

[114] 2. I myself did not observe a death; my statements about this are based on the unanimous accounts of various Indians.

nized when /330/ the deceased is called to and shaken; if he gives no answer, he is regarded as surely dead.

764 The corpse is then smeared with resin (dõmãlẽ́) upon which are glued white down feathers. The face is painted with urucú (perhaps also only a section from the ear across the chin to the other ear), the lip plug is removed, arara feathers are stuck into the ears; the rest of the ornaments are also put on (for example, the bead chains are hung around women). Then the body is wrapped in a sleeping mat and tied to a pole which is taken to a stake standing upright in the sand away from the village. I could not find out whether it is tied to this or what else happens to it. Here the laments of the women and relatives take place. The young men hold the death watch here; in return they are provided with food by the brother of the deceased. If the dead person died in the evening, he is buried the next morning; if he died during the day, he is removed as quickly as possible. Burial [162] is the task of the men; the women content themselves with weeping and lamenting. All the dead are treated and buried in the same way.

The dead are buried in the cemetery. There are several large collective cemeteries (urn cemeteries); in addition there seem to be smaller village cemeteries for burials. All of them lie on high banks above the high-water mark, some of them days' journeys in distance from the village. Cemeteries to be newly laid out are marked out by the oldest Karajá. The Karajá seek by all means to be buried in their tribal cemeteries. Thus, Kabišá from Leopoldina brought his dead grandchild to the cemetery at Schischá (three days' journey downstream from Leopoldina) because there was "unconsecrated ground" there.

/330 cont./

764 Large cemeteries are found near São José, S. Izabel dõ Morro (1).

1. Apparently this is the cemetery that Rufino visited on December 6, 1846; Rev. trim. X, p. 206.

In the smaller cemeteries the grave is dug and the corpse is hung in it horizontally on the pole. Then poles are placed over the opening and the whole is covered with earth. Concerning the equipment of these graves in more detail, none of which I saw, unfortunately, see in Ehrenreich ("Beiträge," p. 31). A dish
765 of food is placed on the grave for six days. When the body is decayed, the grave is dug up again (according to Pedro, after one month; according to Kurišĭ, after a year). The bones are cleaned and gathered together in a large funeral urn. This cleaning from the bones the bits of flesh still clinging to them is said to be done by means of a bone like the one customarily used for cauterizing wounds; one end of the bone is held in the fire and the flesh is then scraped off with this heated end. Special ceremonies no longer seem to take place in connection with this. The urns are placed under trees in the large cemeteries, where they gradually become filled with sand (see Pl. 13 /see p. 7/, Ill. 2). Their shape corresponds to that of the cooking pots, except /331/ that they are provided with a lid (Pl. 58, Ill. 11). The largest such urn that I saw had a diameter of 80 centimeters.
[766] Corpses of small children are said to be immediately deposited in such urns.

[768] The hut of the deceased is abandoned and then burned. If
[302] the husband died, the hair of the wife and of the mother of the man is cut short, except for a wreath of hair running all around (nãkũlãũ); the hair of the children, however, is not cut. Upon the death of the wife, the husband, mother, and children do not cut their hair. As a further sign of mourning, both sexes wear bast or cotton bands around their heads. One woman wore, in addition, a narrow bast-belt around her waist; one boy had tied bast strips on the calf bands. Otherwise all ornaments are taken off. Laments for the dead are shouted out by both sexes with a

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

123 less strange to them than they did to me. Charles Darwin describes the deep feelings he experienced when he found himself face to face for the first time with primitive man. I, too, can never forget the hour when I first gazed upon man in his primitive state. The memory of it will ever remain vivid, and as one of the most interesting experiences of my life. One could easily imagine, at first, that he belonged to a lower order of creatures than the *homo sapien*. If so, better acquaintance soon revealed him to be truly a man in every respect—a true human soul, though far from God in the jungles of ignorance and superstition—one of the lost ones whom Christ came to seek and to save.

291 [301] The men were entirely nude, and painted from head to foot a dull, yellowish red with a mixture of fish oil and the fruit of the burity-palm. The women were painted like the men, but wore an item of covering made of a strip of inner bark eight feet long and ten inches broad. It is passed around the body and between the legs, and hangs down in front like an apron. At a distance, it resembles a strip of brown canvas. It is beaten and worked, when taken from the tree, until it has some degree of flexibility. Nevertheless, it must be uncomfortable to wear.

764 A Karayá died while we were detained at São José. We were made aware of the event by the incessant howling, wailing and loud lamentations of the female relatives of the deceased. Visiting the hut of mourning at dawn, we found the family busy decorating the corpse for burial by gumming rings of white feathers around the limbs, wailing and chanting as they worked. Afterward, the body was rolled in the palm-leaf mat which had been the bed of the deceased during life, placed in a canoe, and taken down the river to the tribal cemetery. Karayá funerals will be more fully described in future pages.

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

mas it was to me! How almost infinitely removed it was from the situations and environments of former Christmas days! I seemed to be a wanderer in a world wholly different from that which I had formerly known. The afternoon of Christmas day, we passed the principal mouth of the Rio das Mortes—a river with an uncanny name because of a sombre history. It takes its name, I believe, from the fact that a party of explorers, while navigating the Araguaya in canoes long ago, were slain here by the savages. It is a great river, though almost unknown to the world, and drains a vast region that is almost wholly unexplored. While passing the outlet of this mysterious river, a storm burst upon us, and our large canoe, becoming unmanageable, was finally driven ashore. Darkness closing in rapidly we prepared and ate our Christmas dinner in the wind and rain at the edge of the forest. We had no expectation that Santa Claus would penetrate the unknown, mysterious wildernesses that enveloped us to fill our stockings; though a few of our party did fear that the tiger might come to us for *his* Christmas dinner. So we all slept under a large tree close around the fire.

The next day, we visited a Karayá cemetery on top of a hill. As we entered the cemetery, I saw one of our Karayá canoe men, who had preceded us, standing over a nice watermelon that had grown there. I wondered why he did not eat it at once as they are fond of this fruit. But he would not touch it, nor would any of the Karayá, because it was a product of the cemetery, and intended, perhaps, as food for those who had gone to the shadow land. Two of our party did eat it, however, one of whom was myself. But I must acknowledge that it tasted unpleasantly like a Karayá smells. Our woman voyager declared that we had eaten the flesh of a defunct Karayá. Broken pottery was lying about in the cemetery together with skulls and other human bones; while sunk into the ground or standing on the surface were large clay urns containing the osseous remains of dead Karayá. Pumpkins also were growing in the cemetery as well as melons.

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

teams having lined up—there were four men to a side—they approached each other waltzing, zig-zag fashion, back and forth from one side of the ring to the other in a series of very rapid, stiff-legged, turkey-steps, the second man of each pair being close behind his partner and executing, lock-step, precisely the same movements in perfect unison with him; at the same time, the arms of all were extended in front, legs spread wide apart, bodies inclined forward and slightly squatting, and the entire anatomy of each rigid as if frozen stiff. As they worked gradually toward each other, they emitted fiendish challenges in the form of long-drawn-out yells. Finally, they came together and clinched, and the yelling ceased. The "first round" terminated quickly with four of the combatants sprawling upon the sand. For the second round, they jerked themselves out to one another in single pairs; while for the third round, a single individual, only, came out, first from one side then from the other, prancing like game cocks right up to the opponents' line. 526 628

Dr. Ehrenreich describes a war dance he saw at one of the Sambiða villages. Eight warriors, fully armed with spears, clubs, and bows and arrows, and decorated with feathers executed the dance, led by a sort of dancing master, before whom they were arranged in the form of a crescent. They moved but little from one spot—merely a few steps forward and backward—hopping rapidly and artistically on one leg and waving their weapons in perfect unison, guided by the measured beats of their leader. Every movement was executed with the nicest precision. It is said that the Karayá learned this dance from the Kaiapó tribe. 535 [177]

When a Karayá dies, all his tools, weapons and ornaments are burned, accompanied by a loud crying, wailing and lamentation by the surviving relatives and friends, among whom, because of having participated in the obsequies, will be distributed whatever articles belonging to the deceased that were not consigned to the flames. There is, therefore, some inducement to be a mourner. The death dance around the corpse is next in order. First, the body is ornamented by 764 [768]

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

764 gumming feathers onto it, then a pole nine feet long is laid upon it, lengthwise, as it lies upon its back, and the whole is enwrapped in the palm-leaf mat which had served as the bed of the deceased during life, and wound with long strips of bark. The purpose of this pole is that the remains may hang suspended from it in the grave. The group that dances and wails as it moves around the corpse, is led by a kind of precentor, who is relieved from time to time as he grows weary. As the performers dance, they hold their arms extended in front with the fingers of one hand placed upon the backs of the fingers of the other hand, thus forming a bow. The singing is alternate and responsive. The chorus asks the deceased where he has gone and how he fares, and the leader of the chorus responds for the corpse. The chorus wails, "He lives no more! It is all over with him! Think no more of him! He is hanging from the bar!" Then the leader, speaking for the departed, responds hopefully, "I am in a beautiful land! Give me some tobacco! Did you put the plug"—the tobacco pipe—"between my lips? I am in need of nothing! But, be sure to place water at the grave!" The chorus now repeats but one question, and answers in a doleful voice: "It is all over with him! It is all over!" Very frequently these ceremonies begin before the subject is even dead.

764 Interment occurs the next day after death except where death has taken place very early in the morning, in which event it is the same day, at evening. The singing, wailing, [765] lamentations, dancing and other lugubrious festivities continue three or four days, during which time all work is abandoned. The Karayá cemeteries are always located on top of a high hill near the river. The civilized Brazilians, imitating, perhaps, their savage ancestors, also place their cemeteries on the highest ground near the town, where it often endangers the health of the living.

A Karayá grave is a hole in the ground nearly seven feet in length, three feet wide and thirty inches deep. The body is hung horizontally into this excavation so that it swings freely from the already mentioned pole, each end of which

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

rests on top of the ground. Beneath the corpse, which swings eight or ten inches above the bottom of the grave, is placed a clay pan filled with food for the shade of the departed. Next, a number of poles are placed beside the first one supporting the body so that they cover completely the mouth of the grave; and over these, in turn, is placed a palm-leaf mat, upon which is heaped about ten inches of earth. The grave is further marked and decorated by setting up at the head and foot two stakes some three feet high, each terminating in a fork at the upper end, and embellished with a tassel of feathers, besides other adornments. These decorations are for the purpose of frightening away trespassing demons or ghosts. At the center of each post is a ring on which is carved the insignia or emblem of the family of the deceased, which, for example, may be a lizard. A strong cord is stretched between the stakes resting in the forked tops, over which, with the outer edges touching the ground, are placed two palm-leaf mats to form a miniature hut over the grave. This is intended as the domicile of the deceased. Calabash shell vessels containing food and drink for the soul, are placed upon the grave inside this mortuary hut, for the disconsolate shade is believed to linger near its discarded body for a time. Later, if the surviving relatives demand it, the bones are exhumed and deposited in a large clay urn, which is either sunk into the ground near the grave, or allowed to stand upon the surface of the ground.

The memory of the departed is cherished. Even long after the death of an individual, the surviving relatives give expression to their grief by loud and stormy outbreaks of feeling when any occurrence revives the memory of him. The occasion may be the arrival at the village of some one who was a near relative or an intimate friend of the departed, whose appearance recalls the memory of him; or it may be the revealing of some memento of the deceased. Dr. Ehrenreich says that when he was looking through the baskets in one of the huts for curios, he brought to light some memorials of deceased parents or children. Instantly, the women in the hut—

9:Gow-Smith T-5 (no date) 1925
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skilfully feathered at the end. The arrowheads are fastened to eighteen-inch foreshafts of hard-wood tipped with bone, fitted in three- to four-foot bamboo shafts and bound in place with the strong cord that the native women spin from wild cotton. The binding is firmly cemented with a kind of resin. Long needle-like arrows tipped with hardwood are for shooting birds; the sharp bamboo tips curved hollowly are for deer and jaguars, for they permit the wounded animal

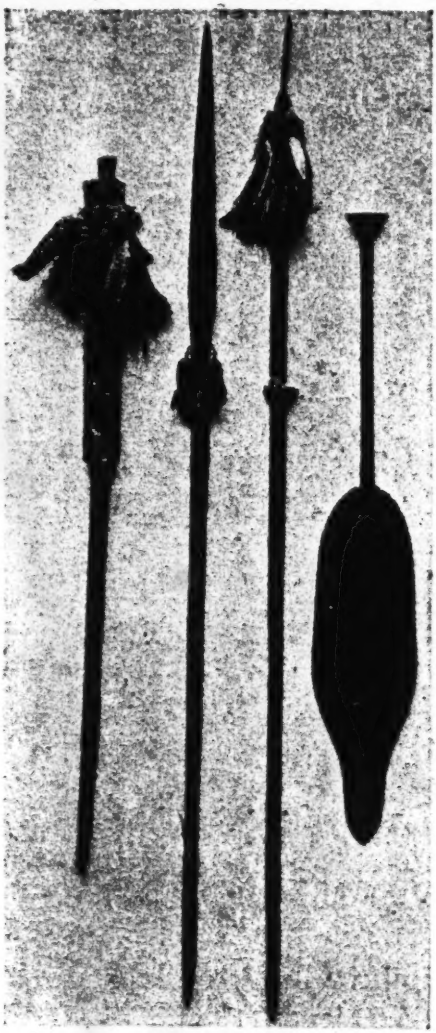

FIG. 98.—Caraja objects (grave-post, two spears, and a paddle)